

drawings in which, with "the patience of an accountant," he attempts to secure his hold on "the certain facts" of nature—the Glenfiddis study of geology, for instance, which was the model for the background of Millais's portrait of him—and hence, too, his praise of the Pre-Raphaelites.

Mr Walton interestingly describes Ruskin's efforts in technique: "his apparently contradictory enthusiasm for Turnerian impressionism and Pre-Raphaelite realism—two reconcilable, it might be said, the Romantic and the Victorian, the visionary and the scientific. His Alpine drawings are a good example of this battle: they combine the rhetoric and sublimity of Turner with the precision of the geologist, and introduce as well a moral interpretation of nature (rocks for Ruskin were the hard stratum of law and discipline underlying the surface profusion of nature, robust and dependable). For the Romantics, high mountains were—as Child Harold put it—a feeling; for Ruskin they had to be much more: objects of scientific study, and moral mentors. Romantic feeling is rocked and tested by restless, desperate thought: Ruskin's agonized attempt to be systematic about clouds, for instance, in the later volumes of *Modern Painters*.

The determination to be at once

Turner and Millais, Romantic poet and Victorian scientist, gives some of Ruskin's drawings a curious, unfulfilled quality: a wash of vaguely observed forms streams across the page and from this small details abruptly start out, their meticulous finish contrasting with the sea of impressions in which they are stranded. Ruskin's was a flickering, inquisitive eye, excited by detail and hopping from one projection or outcrop—a broken chimney, a vein in a rock, a specimen of foliage—to the next, leaving the areas between blank or hastily sketched in; and the details he seizes on have the strange hypnotic prominence and fixity of some tiny objects in Pre-Raphaelite paintings—the Jay's feather in Millais's "Woodman's Daughter," the fly in William Hunt's "Oath of Riez" over the bones of his brother, or, in poetry, Rossetti's "The Man in the Moon" who has a cup of three. It is this visual habit which predisposes Ruskin towards Gothic, where the eye is agitated by uneven outlines and subsidiary details which call attention to themselves at the expense of the whole.

Ruskin's drawings begin as those of the gentleman amateur, savouring the picturesque, but he comes to promote the sketch—particularly in the Swiss work of 1849-1866—to a high moral and scientific, as well as artistic dignity. In its small way

each of his efforts is, like a George Eliot novel, an "experiment in life"; and the whole body of observation and interpretation adds up to what G. H. Lewes, defining the task of science, called a "systematic classification of experience."

It is ironic that this Pre-Raphaelite obsession with detailed accuracy coincided with the invention of photography, for it was not only the blurred minuteness of the finish which the artists treasured, but, perhaps even more, the labour which went into achieving it—this exhausting patience was a proof of their zeal in the pursuit of truth, and Victorian critics, Ruskin among them, often praise a picture by pointing to the amount of work that went into it, as if labour, a sign of moral worth, vouchsafed artistic excellence. The camera therefore seemed an insidious device which, by capturing the detail without any of the effort, and one of the most interesting aspects of Mr Walton's book is his discussion of Ruskin's response to the challenge of photography. Ruskin's first encounter with the camera was in 1845; he found some daguerreotypes of the Venetian palace he was sketching, and said: "It is very nearly the same thing as carrying off the picture itself, every colour and stain is there," but by 1849 he was beginning to define the differ-

ence between art and photography. Working on drawings of the Aiguilles de Chamonix, he notices the curving lines in the rock and says that

In Nature, or in a photograph, a careless observer will by no means be struck by these curves... but... as an artist increases in acuteness of perception, the facts which become natural and apparent to him are those which have upon the make and growth of the thing... [The] loveliness of the artist's eye may almost precisely be tested by the degree in which he perceives the curves that give [the aiguilles] their strength and grace, and in harmony with which the flukes of granite are bound together, like the bones of the juvenile sarsen.

Ruskin's realism aims not merely to record, but to interpret, to see into the structure and the purpose beneath the form; photography is bland and blunty impartial—"I am a camera," says Isherwood's passive hero, whose observations merely happen to him—but Ruskin's eye questions, judges, defines. He searches always for what Mr Walton calls "the rhythmic unity of nature," and this he can only realize imaginatively. Hence, for all the apparent photographic exactitude, Ruskin's nature

is an imaginative creation. In any way, science fiction—a first science and imagination story—Shelley's; an essay in the meteorological accuracy of Shelley's scientific interest in his poems, through which the unseen, the spirit of the world, and the currents of the air, the view of nature, rather than the view of the world, is the aim of his poetry. That his presence in the House would cause the debates to blossom occasionally into literature was a prediction which has more than been fulfilled. It was also reasonable to suppose that the effect of his strong personality and his own experience upon that of the Irish Labour Party would be considerable, though now that the Labour Party has won off it is difficult to be sure how these excellent people are reacting to the award of the last drawings, one of which is a portrait of a man, and the other a portrait of a woman.

What could not have been expected in 1969—at least until the early August of that year—was that the Labour Party would rush so fast to its murderous course of self-destruction that this continuing crisis would become the obsessive preoccupation of all Irish politicians North and South. Dr Cruise O'Brien, as his party's spokesman on the issue, has been more than ready to take the lead in this regard. Dr Cruise O'Brien is more than a little obsessed with Parnell, so much so that he even indulges in a little "transference," apparently believing that it was only his implied connexion which saved him from getting the "1891 treatment" at the general election of 1969. It must be admitted though that his Parnellite sensitivity is not unjustified. He has indeed had the "1891 treatment" once already. It was from the British Right over Katanga, and it may be that he will get it again, but, irony of ironies, this time from the Irish Left.

If this happens it will be because his ending of the past and present, together with his own unyielding, makes him more aware than most of the Southern politicians of the differences which separate Protestant and Catholic in Ireland. (Like other civilized commentators he abhors that "religious" nomenclature but cannot do without it.) Because he is so conscious of these differences he is only by the gun. "It is the extreme," he advised De Valera in 1933, "the fanaticism of the English call it, that frightens them and causes them to seek peace."

From the beginning of the century he was in continual correspondence with McCarty, Hobson, Pearse, Clarke, and others in the power of "the fanatical thing" to succeed where Redmond had failed. Mr Cronin has linked these letters with the armed men of Ireland who stood against all compromise with

IRELAND

The irresponsibility of Unionism

DR CRUISE O'BRIEN:
States of Ireland
D.P. MacDonagh, £3.25.

Dr Cruise O'Brien gave up his prestigious professorship in New York to join the political movement in Ireland. He was much speculating about what he would make of it, and his presence in the House would cause the debates to blossom occasionally into literature was a prediction which has more than been fulfilled. It was also reasonable to suppose that the effect of his strong personality and his own experience upon that of the Irish Labour Party would be considerable, though now that the Labour Party has won off it is difficult to be sure how these excellent people are reacting to the award of the last drawings, one of which is a portrait of a man, and the other a portrait of a woman.

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stop him from affronting the traditional nationalist pretensions, as he is by his convictions that to seek unity by force, or even to superimpose the unity issue on the separate issue of civil rights for Northern Catholics, is to risk inhuman civil war for the whole island. Nor is he one to shelter behind the printed word. Not content with castigating the woolly thinking of his fellow politicians, he has confronted Sinn Féin face to face and his showing up of Tomás Mac Giolla is a piece of polemic of which Burke might not have been ashamed. These actions and this book are the testimony of a very brave man. He deserves our respect and our sympathy.

It may well be that he is right, at least for the foreseeable future, though whether, writing, as he says, from the "Catholic" side of the fence, he is wise to exclude even a remote prospect of the promised land is another question; where there is no vision, the people perish. Certainly, an immense weariness and sadness are manifest these days among these same "ordinary people" of whom Dr Cruise O'Brien writes and to whom on public platforms he is now so constantly appealing. But he knows very well—it is a minor theme of his book—that even ordinary people are imprisoned in their myopia, and that in Northern Ireland there are strong vested interests in

the continuance of those myths. Whether the figure in the shadows is Cathleen ni Houlihan or King Billy is immaterial; on both sides of the border the existing states of mind constitute a standing danger to peace. It is not surprising, therefore, that Dr Cruise O'Brien, who has doted to question the sanctity of 1916 and all that, should be assailed by every kind of vilification, though it is surprising to find him apparently regressed in some quarters as a crypto-Unionist. He is certainly not that. Indeed, despite the breadth of his experience, one suspects he does not know the Protestant mind in either part of Ireland as well as he thinks he does. But this does not

efforts to organize extreme Republicanism in the face of police and clerical hostility, the battle with the Nationalists and the Protestants, the takeover of the moribund IRB by more vigorous revolutionaries. After the war he became the confidant of De Valera on his visit to America. When the Clan split and Devoxy and Collins sharpened their divisions, he was in the front line, struggling for the possession of the franchise for Irish Sweep Stake tickets) and although Irish-Americans had lost interest in the complexities of politics in their homeland, enough money was raised to sustain the remnants of the IRA. For an understanding of Republicanism in Ireland Mr Cronin's little book is more informative than the petrol-bomb-by-petrol-bomb accounts of street fighting in Belfast and Derry. But although so many of these early Republicans came from Ulster—McCarty, Hobson, and McCarty himself—there is hardly a mention of the Ulster Protestants. Towards him, as Dr Cruise O'Brien has repeatedly pointed out, Irish nationalists of every shade have had no policy. In this respect it is interesting to read the new edition of Lord Longford's analysis of the Treaty negotiations. Did Griffith and Collins really believe that, given a firm enough shove by Lloyd George, Craig and his Unionists would eventually find themselves in the Dail? Were they such enthusiasts of British imperialism, then McCarty's devotion to "the fanatical thing" had every justification. Though Lord Longford's book has won well he is surely too kind to Sinn Féin leaders both pro and anti-Treaty. No need for Lloyd George to deceive them when they showed such willingness to deceive themselves.

SEAN CRONIN:
The McGarrity Papers
214pp, plus 20 plates. Anvil Books.
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FRANK PAKENIAM
(Lord Longford)
Peace by Ordeal
318pp, Sidgwick and Jackson. £3.26
(paperback, 50p).

During the abortive IRA campaign in the 1950s the Irish Republican Publicity Bureau signed its statements on the latest explosion or ambush with the name J. McGarrity. Now one of the leaders of that campaign, Sean Cronin, who himself used McGarrity's name as a nom de plume, has edited a selection of his papers. McGarrity comes from Carrickmore in Tyrone—a district still notorious as a centre of militant Republicanism. In 1955 he was arrested in Philadelphia, where he was a leading member of Clann na Gael, and remained there until his death in 1960. Tough, hard-working, limited, suspicious of all twists and turns on the road to Irish independence, his character was cast in the mould traditionally ascribed to the Fenian militant. Victory could be achieved only by the gun. "It is the extreme," he advised De Valera in 1933, "the fanaticism of the English call it, that frightens them and causes them to seek peace."

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...and lived unhappily ever after

MARY LUTYENS:

The Ruskins and the Grays
284pp, John Murray. £4.

In this latest volume of research into the Ruskin marriage, the author backtracks to the Ruskins (if they may be dignified by the term) of the protagonists, John Ruskin and Effie Gray. But nothing is lost in suspense because we know how the story ends. Mary Lutyens is once again to be congratulated on wearing her learning so lightly and on the wisdom of her comments on the class structure as well as on sex.

The two families were connected: John Thomas Ruskin, the black sheep devoted to his distant and modest backwoods at Bowerswell, near Perth, a Ruskin house later the home of the Grays, where Euphonia (then called Pheny) was born in 1828. When she visited the Ruskins in London, a girl she seemed to be devoted to her host and hostess and thoroughly enjoyed their modest entertainments. At first she and John did not take particular interest in each other—in 1840 John was disconsolate from his unrequited love for Adèle Domégo, one of the

daughters of Ruskin's French partner in the wine business (disapproved of by Mrs Ruskin as a Romaniist); and in 1846, when she came again, he was supposed to be promised to Charlotte Luckhurst, granddaughter of Sir Walter Scott, a union much desired by his parents—Mrs Ruskin even overcame her horror of Scots, second only to her horror of RCs. But when John began to fall in love with the pretty and charming visitor, the course did not run smooth, for while the Ruskins had prospered, moving on to Denmark Hill, the Grays had lost money in railway speculation, when the boom had turned out to be a bubble. Mr Ruskin did not want to take an poor relation. That in propriety John was attracted to Effie is understandable; but how did she come to reciprocate it? It is indeed she who wanted to be married and saw John Ruskin as the best match in sight, promising sufficient material comfort and an attractive position in Society through the success of his books (the first volume of *Modern Painters* enjoyed a success in 1843, though it sold only 150 copies). Up in Perth Effie had many admirers, but she knew on which side her bread was buttered.

With much else at the time of the announcement it was surely disingenuous of her to declare that she had never been told the "duties of married persons to each other and knew little or nothing about their relation in the closest union on earth"; she was the eldest of fifteen children and her mother had been seven months pregnant when John joined the household. It is not surprising that she should have thought her brothers and sisters had been found "under gooseberry bushes."

The stages of disillusion traced here are no doubt no bigger than a man's hand and were to be temporarily dispersed in the three years that followed when the couple went to Venice. During this time (1849-52) Ruskin could devote himself to his work with even less interruption than at Denmark Hill. Effie made up her mind to go off to parties in her own right, and to pursue the ministrations of the Austrian officers stationed there (not far from her sympathy with the Austro-Liberal). The malaise from which she had suffered the year before was probably not in the least due to sexual frustration; as Miss Lutyens says, a woman feels what she is expected to feel by the society

in which she lives; more likely she felt out of it because she had no children, unlike her friends. Old Mr Ruskin diagnosed her case as what would now be called psychosomatic—"her weakness and want of power to take Exercise entirely nervous." In fact, Mr Ruskin comes out the best of the lot: a self-made man of the Smiths' ideal, his early hardships may have injured his health but did not enfeeble him; he turned a tolerant humanity as well as a worldly wisdom.

Many such ill-assorted marriages get along; here we know that later in life the advent of the handsome Millais broke up this one; he was the catalyst. The differences in temperament in these early days were exacerbated by trivialities: Mr Gray's financial embarrassment, even more embarrassing to the Ruskins; the colours of banquet ribbons; the colds caught at the wrong moments (John had one on his family's visit to Salisbury); and, during Christmas at Denmark Hill, Effie was seriously ill with a sort of influenza, at which time Mrs Ruskin lost sight of her upstanding at night dinner parties (strangely, considering how she disapproved of

Effie's flitting about in Paris and in Scotland).

However undesirable the parents thought the Gray, the ground they accepted Effie for the sake of their son's happiness. Mr Ruskin much admired her looks, confident that she would put in a marriage. It is not surprising that he should have thought her case as what would now be called psychosomatic—"her weakness and want of power to take Exercise entirely nervous." In fact, Mr Ruskin comes out the best of the lot: a self-made man of the Smiths' ideal, his early hardships may have injured his health but did not enfeeble him; he turned a tolerant humanity as well as a worldly wisdom.

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Mass minority

The Meiji adventure

the lead, inevitable in Japan, elegance to gentle melancholy, her love letter, Satoko imagines she and Kiyooki would have conducted their affair in Heian time offering to each other a sweet of poems of their own composition. Time and again, Mishima weaves

ii adventure

Heads or straights

rank and muttering about
justice, the hearts are missing
the funeral parlour lawn end
muttering about much the same
—and most of the time the no

Barrie & Jenkins

Chairs

**a guide to choosing,
buying and collecting**

Peter Darty

This book traces the evolution of the chair from the beginning of history – the influences that have dictated the forms in which the chair now manifests itself, and during its change from an insignia of importance and indication of the wealth of its owner to an everyday household object. It then goes on to "examine the chair in England (15th-19th centuries), France, and America (17th-19th centuries). There we further chapters on Windsor chairs, and "modern" chairs (1900-1930). Incorporating the author's own detailed research that includes much new and interesting information, this book makes a fascinating reading for the enthusiastic novice, and will serve as an invaluable guide for the already knowledgeable and erudite connoisseur and collector.

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is enhanced by over 350 illustrations, many of which have never previously been published.

B. W. Bathe is Assistant Keeper in charge of the Water Transport Collections, Science Museum, London. He has served on the Council of the Society of Nautical Research and has since 1965 been

Hon. Treasurer of the Council for Nautical Archaeology. He has written a number of books on ships, and was co-author of *Great Age of Sail and Man of War*.
12½" x 11½", 298 pages,
30 colour plates, 325 half-tone illustrations, bibliography
£14.50 (Nov 23)

24 Highbury Crescent
London N5 1RX

Walter Cakeshott, who has spent a large part of his life studying the Winchester Bible and identifying the various artists at work on it, examines in the book under review the Sigena paintings from Professor Fächt's standpoint—the book is dedicated to him—considers in greater detail the possibility of direct Byzantine influence, brings forward evidence for inscriptions at Sigena being

**George Allen
& Unwin**



Personally I was half-expecting the worst on three levels. First of all, the only American college I've spent more than the odd couple of days in is New York, and I don't go; it's too much about the place stems to me like hell on earth. Los Angeles, I thought, might have many of New York's more horrible characteristics in some crazier and more decentralized form. Then I had read Royner Banham's excellent book on the place (or is it a place? more like a myth, perhaps), and felt that his rosy picture of a beautifully-housed community spending all its time rushing about in large cars might correspond in fact to something pretty unappeal-

[illegible]

to those who seek a biographical approach, the late Gurni de la Cruz from Laguna, Alameda, is illustrated, and clearly the work is written with a certain critical eye. De la Cruz's *Kanacau* money is shared's the Kanacau money of great writers: In the end, the link between the author and his work tends to be lost. For example, although the money's trip to England is according to painstaking detail, the money according to Rousseau's his money is dismissed with the money everything in the book is dismissed. It is not a great success, neither judgment on Rousseau's other works is hard to understand why the money's perspective, Rousseau as a serious philosopher and writer.

As for the other three whose money is the key to Rousseau's personality, the money is thought to be connected themselves with the money's approach. Since Jean-Jacques is among the most successful in this genre, the second money is extraordinarily sensitive to Rousseau's money's reference to Rousseau's money.

Rousseau and Jean-Jacques

which more will be said in a moment. On the other hand, the image of "transparency" puts to one of Rousseau's solutions to the inevitable corruption that accompanied human perfection and the emergence of society. Now that the state of nature has been destroyed, the healthy human community—whether at Clarens in the *Montagne*, *Héloïse*, or Geneva in the *Emile*—is to be epitomized by the moment of festival, combining public spirit, music, equality, and the feeling of freedom and happiness. As M Starobinski puts it, "the animation of the collective holidays realizes one of the Rousseauian ideas about the 'transparency' of the state." They by the concept of the general will, can thus be symbolized in practice by the moment of public harmony, when private interests are dissolved in shared emotion.

The power of the image of "transparency" arises from the evident defects of its polar opposite, the "obstacles" which are common to all states of society, from nature and his fellow man from

the First Discourse to the *Réveries*, Rousseau continually stressed the link between vice and false appearance or deception. In a brilliant analysis of Rousseau's use of the word "veil" M Storobinski points out to the coherence of this image in his numerous writings, including, apparently, the *Réveries*.¹ More generally, this all-or-none is the theme of the third allegory is one of the relatively few texts in which Rousseau confronts directly the claims of Christian revelation and philosophy; in it, philosophers fell in their attempt to spread enlightenment. Socrates unveils the status of superstition to no avail, and he accuses those who speak the language of truth. Unlike the philosopher, around him, Jean-Jacques never ceased to believe in God despite his great respect for the Socratic teaching. Rousseau had a keen sense of the limits of philosophical discourse as a means of escaping the obstacles to human freedom and happiness.

In his interpretation, M Storobinski skilfully illuminates the common thread element in Rousseau's otherwise dis-

The second fragment is especially important for the relationship between Jean-Jacques and his work. It is a comparison between Rousseau and Cato, suggesting the superiority of the civic virtue of the essentially private morality of the Socratic life. Like the comparison between Socrates and Jesus in the "Morceau allégorique", this fragment conveys Rousseau's sense that most men can not attain virtue through the Socratic reason—(or rather, especially) Socratic reason, which Rousseau so consistently preferred to the materialism of the *philosophes*. If Rousseau is viewed as a major political philosopher, it is in no small part because Jean-Jacques saw himself as substituting the image of civic virtue represented by Cato; when idealizing himself as the "Citizen of Geneva", the author of the *Social Contract* wanted to remind his readers that a healthy political order is possible despite the corruption and the process of social corruption condemned so vividly in the two *Discourses*.

As this suggests, the mode of analysis which M. Foucault describes as "commentary" is implicit in all

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Jean-Jacques wrote his essays which more will be said in a moment.

On the other hand, the image of "transparency" points to one of Rousseau's solutions to the inevitable corruption that accompanied humankind's perfection and the emergence of society. Now that the state of nature has been destroyed, how can man live in community—whether at Clarens in the Nouvelle Héloïse, or Geneva in the *Lettre à M. de Mably*? Is optimism by the moment of festivity, combining public spirit, music, equality, and the feeling of freedom and happiness. As M. Starobinski puts it, the ennoblement of the collective body realizes one of the optimistic dreams about Rousseau dreamt of in his youth: Civic virtue, described in theory by the concept of the general will, can thus be symbolized in practice by the interest of public harmony, whose private interests are dissolved in shared emotion.

The power of the image of "transparency" arises from the evident defects of its polar opposite—the obstacles which come between man and his fellow men. From

254pp, Bordeaux: Ducos. 18fr.

the *First Discourse* to the *Révêries*, Rousseau continually stressed the link between vice and false appearance or deception. In a brilliant analysis of Rousseau's use of the word "veil" M. Starobinski points to the coherence of this image in numerous writings, including such apparently minor texts as the "Morceau allégorique sur la Révélation".

This short allegory is one of the relatively few texts in which Rousseau confronts directly the claims of Christian revelation and philosophy; in it, philosophers fell in their attempt to spread enlightenment, Socrates' statue is set up and then destroyed, not to go away, but Jesus destroys this statue and speaks "the language of truth". Unlike the *philosophes*, around him, Jean-Jacques never ceased to believe in God; despite his great respect for the Socratic teaching, Rousseau has a keen sense of the limitations of philosophy and recourse as a means of overcoming the obstacles to human freedom and happiness.

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